KATHARINA WOLPE

PIANO

MONDAY, FEBRUARY 19, 1973 8:30 P.M.

CONCERT HALL EDWARD JOHNSON BUILDING

PROGRAM

Sonata in E flat, Hob. XVI/49 — Haydn
Allegro
Adagio e cantabile
Finale; Tempo di Minuet

Palinodes; 7 Studies after lines of Rimbaud — Iain Hamilton

1. "La musique virement des gauffres et choc de glaçons aux astres."
2. "..il sonna une cloche de feu rose dans les nuages"
3. "..les fleurs de râre tintant, éclatant, éclairant"
4. "..les parfums pourpres du soleil des pôles"
5. "..j'imagine des boules de saphir, de métal"
6. "Un choeur de verres de mélodies nocturnes"
7. "Les vieux cratères sont de colosses et de palmiers de cuivre rugissent mélodieusement dans le feux."

(PREMIERE)

These seven studies after lines of Rimbaud, were written during early 1972 for Katharina Wolpe to whom they are dedicated.

Each study is preceded by a short quotation from Rimbaud's "Les Illuminations" and the whole work is prefaced by the lines "O Rumeurs et Visions". The first study is rapid requiring dexterity not only in the running passages, but also in leaps and repeated notes. The second is slow and studies the sonority of the instrument making great use of the pedals, crossing-textures using the pedal, Glissandi, clusters and bell-chords. The third is light and scherzando using repeated notes in various ways, trills, brittle arpeggiated chords, and hardly using the pedal at all. The fourth is again slow; fragments of melody emerge from soft chords and arpeggios. Number five contrasts the restlessness of the opening with scherzando passages. Halfway through there are two sweeping arpeggios and two chords which slowly disintegrate. The sixth study is for trills used both melodically and texturally. The seventh and last is the most flambouyant and encompasses many aspects of piano technique. It alternates passages sweeping across the whole keyboard with swirling trills and buzzing figures. These are gradually invaded by an ominous chord which builds higher and higher in thirds and eventually dominates everything bringing the work to a close.

INTERMISSION

Thirty-three Variations on a Valse by Diabelli, Opus 120 — Beethoven

IAIN HAMILTON was born in Glasgow on June 6, 1922, but, at the age of 7, moved to London where he attended Mill Hill School. After graduation, he became an apprentice engineer, remaining in that profession for seven years. In his free time, he undertook the study of music. He won a scholarship for study at the Royal Academy of Music in 1947 and from that time on devoted himself wholly to a musical career. Mr. Hamilton earned several prizes during his last year at the Academy—a Koussevitsky Foundation award, the Royal Philharmonic Society's prize and the Edwin Evans Memorial Prize—and, at graduation, received the Dove Prize, the Academy's highest honor.

The next ten years were busy ones for the composer in the music world of London. He became a lecturer at Morley College and the University of London and directed numerous musical organizations. He served as a director of the London Philharmonic Orchestra and sat on various important committees, including the Music Advisory Panel of the BBC and the National Music Council. He holds a Bachelor of Music degree from London University and an honorary Doctorate of Music which he received in 1970 from Glasgow University.

In 1961, Mr. Hamilton was appointed to give a series of lectures at Duke University, in Durham, North Carolina. The following year, he became Mary Duke Biddle professor there and has been a member of the faculty ever since. He was named chairman of the music department in 1966-1967.

During the last several years, he has composed three works for stage—"The Royal Hunt of the Sun," "Agamemnon" and "Pharsalia," which was performed in the Edinburgh International Festival in 1969—as well as many important orchestral works, including "Circus," commissioned by the BBC, and "Voyage," commissioned by the London Sinfonietta, the solo horn part specially written for Barry Tuckwell. The BBC has commissioned a Violin Concerto, "Amphion," for its fiftieth anniversary of broadcasting. Among works in progress are an orchestral work, "Commedia," for the London Philharmonic, a work for solo piano commissioned through The Ford Foundation, and a new opera commissioned for Scottish opera.

Next Event
Wednesday, February 21, 1973
University of Toronto Concert Choir